

# Spartan Daily

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Thursday, October 1, 1981



SJSU's new Robert Clark Library gets its windows washed by a maintenance worker. The worker apparently ignores the traditional

way of washing windows with scaffolds and rags.

Photo by Marc Ashton

## Fullerton tries to end violent S.U. protests

By Julie Pitta  
Staff Writer

As a means of curbing the sometimes violent confrontations between pro- and anti-Khomeini factions on campus, SJSU President Gail Fullerton asked A.S. President Tony Robinson and Robert Martin, dean of student programs and services, to meet with leaders of Iranian groups demonstrating at the Student Union.

Fullerton hopes the meeting will bring an end to confrontations occurring between pro- and anti-Khomeini groups since last week.

"Our response is to protect the people involved from harming each other and protecting other students from harm also," Fullerton said.

"On one hand we need to allow free discussion of issues," she continued, "and on the other hand we need to stop the fistcuffs and violence."

An Iranian student, David Rahimazad, was arrested Sept. 23 for assault and battery on university police officer Steve Gallagher, in one of the more heated confrontations last week.

Gallagher was trying to disperse a group of approximately 30 anti-Khomeini demonstrators who surrounded several pro-Khomeini demonstrators after a verbal battle.

Violence broke out and Gallagher was allegedly struck by Rahimazad, police said.

Fullerton said there has been difficulty in deter-

mining who the leaders of the groups are because of reluctance to identify themselves. Until they are identified, the police will "keep it (the demonstrations) at a manageable level," she said.

University police used their German shephard, Uno, at a demonstration Tuesday to help avoid a physical confrontation between demonstrators. University police officers and Uno were placed between the groups to separate them.

Also, Tuesday's demonstration was broken up when University Police Chief Earnest Quinton ruled the demonstration an "unlawful assembly" and ordered police to disperse the crowd.

Not all the protesters are SJSU students, Fullerton said. She said University police will be used to make clear to non-students they aren't welcome on campus.

The university president hopes the situation "doesn't expand" and SJSU doesn't become the regular site for off-campus based protests.

"Outsiders can find another forum (other than SJSU) for their views," she said.

Fullerton said part of the problem has stemmed from crowds attracted by the demonstrations. During the past week, bystanders have become involved in yelling matches. Fullerton said she hopes demonstrations aren't played up by the media, attracting further crowds and heightening tensions.

see IRANIANS page 3

## Uncertainty cited in Cumming's release

By Julie Levy  
Staff Writer

The booking clerk who accidentally released murder suspect Donald James Cummings from jail last Thursday said she was uncertain of the validity of his release order and sought the advice of the on-duty sergeant.

The clerk, Kathy Bringuel, was working the swing shift at the jail when she released Cummings.

A former SJSU honor student, Cummings, 25, is charged with the murder of Phyllis Higdon, found in her Fifth Street apartment Jan. 3.

A murder charge in Superior Court was marked dismissed on Cummings' file Thursday and Bringuel failed to notice another murder charge was still pending in Municipal Court.

Bringuel said she was hesitant about releasing the suspect so she called Sgt. Mike Nice to verify the order.

"I got third-hand report that he was busy and told her if she thought he should be released to let him go," said Jail Administrator Frank Mosunic.

"I can't fault the sergeant because they are not that familiar with the process," he said. "We are going to start a training program for sergeants."

"Maybe she should have insisted he come down or not released him," Mosunic said. "If she was unsure, certainly in a murder case, she should have waited."

Mosunic emphasized he did not have the reports on the incident

from Bringuel, Nice and booking supervisor Mary McCaffrey. The reports will be evaluated to determine if changes in the release procedure are needed, he said.

Bringuel does not know of any plans for disciplinary action against her, she said.

"The booking process is overloaded like everything else around here," said Sgt. Al Ondi.

"I doubt if there will be any change," he said. "There is nothing wrong with our procedures."

Adding a second person to double-check jail releases might help prevent mistakes, but the Sheriff's Department is already understaffed, he said.

"That's great if you can find the money for the second person," he said.

Cummings was recaptured Saturday at a friend's house in Aptos. Lt. Howard DeSart said he doubted any charges would be filed against those who were in the house with Cummings, because there is no evidence they knew he was not supposed to be released.

Charges are expected to be refilled against Cummings for the Nov. 4, 1979 murder of SJSU student Blythe Nielsen.

## Gallery pieces increase worth

## Art collection value appraised

By Janet Weeks  
Staff Writer

Student Union Gallery Co-director Rebecca Schapps knows a good thing when she sees it.

Since last semester, the SJSU Arts Management graduate has been researching the value of the permanent art collection in the Student Union.

Schapps is collecting information on the various works in preparation for an upcoming appraisal by Museum Services of San Jose.

By conducting the research herself, she is saving the university the expense of having the professionals gather the information.

The permanent collection includes the sculptures and paintings displayed in the Union, excluding the "temporary works" exhibited in the Union Gallery, Schapps explained.

The art is being appraised for insurance purposes.

"We only know the prices we paid for the pieces," Schapps said, "and if something was to happen, a fire or an earthquake, we'd only get reimbursed the original expense."

Illustrating the importance of the appraisal, Schapps cited the recent vandalizing of a Sonya Rapaport painting in the S.U. Pacifica Room, where someone drew a Playboy bunny on the \$2,500 work with a black felt pen.

"It will cost us \$200 to have the painting cleaned," she said.

Some of the works were purchased as long as 10 years ago, and have not been appraised since.

The face value of the art totals approximately \$45,000, and Schapps estimates the revised total will be "twice that amount."

The research requires Schapps to locate the creators of the paintings and sculptures to determine if their works are currently selling,

and where works are being shown, nationally and internationally.

"It's not too easy to locate some of these people," Schapps said, but she hopes to conclude her research at the end of the semester.

Besides appraising the collection, museum services will also photograph the works, giving one picture to the Student Union and storing another copy in its files.

Student Union Director Ron Barrett said the new values could drive up the insurance rates, "but it's also insuring the art at its true value."

He also said some of the re-evaluated prices may be less than the original cost.

Among the most expensive works in the permanent collection, according to Schapps, are three tapestries in the S.U. Ballroom and a \$4,000 wooden sculpture suspended from the Student Union ceiling.

## ABC's \$170,000 an athletic windfall

By Michael Liedtke  
Staff Writer

Last spring, SJSU's Men's Athletic Department pleaded it needed Instructionally Related Activities (IRA) funds to break even financially this year. The department received \$116,000.

In the last two weeks, the Men's Athletic Department has exceeded that amount in unexpected income. But don't expect any of the IRA money it received to be returned to the general fund.

The department will receive approximately \$170,000 from ABC for the football team's television appearances against the University of California at Berkeley last week and the California State University

at Fresno this week. The department received slightly more than \$60,000 last week and will receive \$105,750 this week (see related story on page 5).

In the department's 1981-82 budget, the football team was projected to bring in only \$6,000 in radio-TV income.

On the surface, this sudden and sumptuous windfall of unexpected income would seem to eliminate the department's need for its allotment of IRA money, which amounts to approximately 42 percent of the entire fund.

But that appearance is deceiving, according to Men's Athletic Director Dave Adams.

see FOOTBALL \$ page 5

## People aren't aware of center's location

## Veterans' Center offers counseling

By Greg Garry  
Staff Writer

Closing the SJSU Office of Veterans Affairs created a counseling gap that is being partially filled by the Veterans' Administration Center.

Rob Horsmann, a spokesman for the center, expressed concern that not enough campus veterans know about the center, located at 1648 E. Santa Clara St.

"We're so far removed from the educational atmosphere that not many campus people are aware we're here," he said.

One of the programs offered by the center is crisis intervention: counseling veterans in distress or referring them to appropriate agencies and hospitals.

"You have to know how to talk to someone who may really be desperate," he said.

He also said the counselors at the center are trained to confront special problems faced by the veteran.

Tutorial Assistance Outreach is another program offered by the center.

"Basically, it's telling the vet what he has available to him," he said. "We can explain the advantages or disadvantages of different types of schools, provide information on SJSU or community college or tell them about technical

schools," he said.

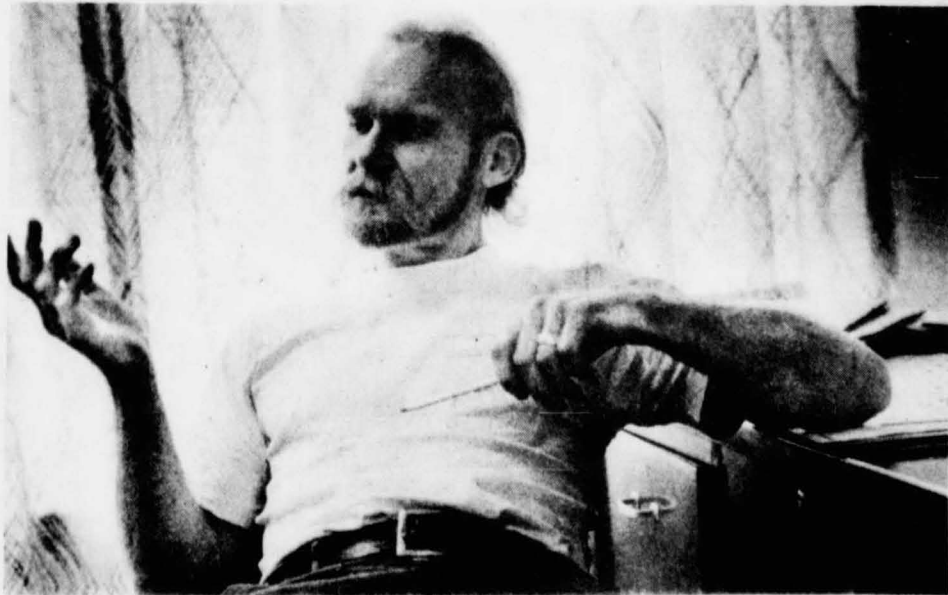
Horsmann said many veterans don't know how to cut through the bureaucratic red-tape involved in

returning to school.

"They don't realize they can get academic credit when they return to school," he said. "A vet can get six

units for his military experience."

The center's telephone number is 258-5515.



Rob Horsmann of the East Santa Clara Veterans Center discusses programs.

Photo by Bob Bernardo



The  
Entertainer

Four-part series  
ends today

page 4

Beating  
the  
Odds  
WOMEN  
IN THE WORKPLACE





## forum



"THE NATION IS CALM AND ASSURED THAT THOSE WHO HAVE BEEN MARTYRED WOULD BE REPLACED BY VOLUNTEERS READY TO BE MARTYRED."

## the mailbag

## Iranians should 'go home'

Editor:

Will the shouts and chants of Khomeini supporters standing around the Student Union here at SJSU establish any greater sense of order in their chaotic homeland? Will the sheer power of breath and noise in their voices carry that far and somehow straighten out Iran's current dilemmas once and for all? Or, will all that noise and power even clear the Rocky Mountains with help from the prevailing westerlies? No, I don't think so. They were barely audible at the dining commons, nearly two blocks away from the scene of a recent pro-Khomeini expenditure of tremendous verbal energy.

They weren't even loud enough to drown out the sounds of Khomeini's firing squads lately. Yes, Khomeini supporters, you will have to scream much louder to stifle those terrible sounds that we can imagine to hear coming from within Iran when listening to recent news reports about what is going on in your country. Truly, the only support you can expect here, toward a movement recently responsible for the intolerable treatment of its own people, is the very power of breath and noise which you have wasted through your shouts and chants on this campus. Go home, Khomeini supporters, to the chaos you so openly support.

You no longer have a Shah to blame for the tragic conduct of your government. Go home, and explain away to yourselves why your fellow countrymen, women and children are being executed by Khomeini's order. Perhaps you'd like to be pulling the triggers yourselves. But, maybe instead, you could really be constructive of the current regime. Just maybe, you might be able to help bring more peace and stability to your country and people, but do it in a constructive manner, by the sweat on your brow, not by the power of your voices.

Do it fast. Your country can't wait for stability to just happen much longer. Yeah, if you really care about your country and want to provide Khomeini with the useful support that he desperately needs right now, "Go home."

Martin Lee  
Meteorology  
sophomore

## Prop. 13 article was unfair

Editor:

Staff writer Carol Peterson's remarks about Proposition 13 are way off base and stupid.

In 1978 an overwhelming majority of Californians approved Proposition 13 and sent a clear message to Sacramento to curtail the enormous amount of government spending.

I was one of those who voted for Proposition 13, and I'd do it again if I had to.

I urge all students and especially Carol Peterson to pick up a copy of the October 1981 issue of the Readers Digest.

On page 124 you will find one of the best and most truthful articles ever written on Proposition 13. You will find it well worth the time.

Bill Zeid  
Business Management  
junior

## Reporter missed the real issue

Editor:

This letter is in regard to the article that Tamera Casias did entitled "SJSU Greeks Divided Along Racial Lines."

I think that the article completely missed the real issue concerning racial divisions among the Greeks.

The issue is not color, but what do different people have in common. I am a black student and president of the Administration of Justice Club.

In our club, we have all kinds of different races. The people in our club don't look at the other members by color but by what kind of person they are.

It is easy to say that we won't join that fraternity, sorority or club because it is white or black. There is more involved than the color of the person. There is also the quality and the personality of the person.

I think that the next time Casias writes an article on blacks and whites, she should realize that there are more differences involved and point them out.

Gus Robinson Jr.  
Administration of Justice  
senior

## Reporter should speak out

Editor:

The criticisms of Mike Liedtke's Sept. 18 column by Steve Boilard and Chris Borden are classic examples of "John Birch Society" tactics, (America, love it or leave it," and the like).

A supposedly democratic society should have total freedom to express opinion, which is exactly what Mike Liedtke did.

Secondly, if Chris Borden thinks the United States is the "best" place to live, I would want a clearer definition of "best."

I suppose you mean in terms of the Gross National Product. If so, maybe we should measure our "quality of life" in terms of far more important things.

Ask the folks living on the edge of the Love Canal in Niagara Falls, N.Y. if they feel it's the best place to live.

Ask the battered women our culture seems to ignore if they think it's the best. Take a good look at how we treat our aged and our mentally ill. We have the resources to cure

these societal ills, but our country seems more intent on building high technology weapons.

We have the resources to produce and distribute much more food to a hungry world, and no one should be starving today. Yet crops are withheld from the market and choice farmland is developed all in the name of the GNP.

The Reagan Administrations' priorities are geared toward the GNP goal and deserves due criticism. Thanks Mike, for saying it all so eloquently. Many people will come to realize the truth soon.

We have elected a real Bozo whose "voodoo economics" goes into effect in October. Just the first round of budget cuts.

When the crunch hits the middle and lower classes (San Jose students), I'd like to ask: Steve and Chris how they feel.

Larry W. Narachi  
Environmental Studies  
senior

## Is the Daily too religious?

Editor:

In the past five issues of the Spartan Daily, there have been a total of six articles, four whole pages, relating to fundamentalist Christian activities on campus.

It appears that the Spartan Daily has become an easy mark for those pushing their religious views. I think this is an inappropriate, if not unconstitutional, use of student paper and I don't believe student funds should be used to promote religious views. Would you please comment.

Jeffrey Baldwin  
Meteorology

The Spartan Daily reports on campus events based on their news value. In a short span of time, religious groups have sponsored speeches, discussions and a crusade and the Daily has reported on them according to their news value. Articles on Daily news pages are not intended to promote or make judgements about the subject matter. — Editor

The Forum page is your page. The Daily encourages readers' comments on any topic. The viewpoints expressed in opinion articles are those of the author. Editorials appearing on this page are the opinion of the Spartan Daily.

## Thinking unfashionable

## Decisions by motto

It's not fashionable to make decisions anymore. For any position in the world, if indeed you absolutely must have a position on something, a motto will do nicely.

Hopefully this motto will be clear and distinct, easily remembered and not exactly to the point. To become acceptable it must also fit on a bumper sticker.



By Tom Quinlan  
Staff Writer

It's best if it's two or three words, so no strain is involved in remembering it.

"I found it" is a perfect example. Usually adorned with a simple picture of a fish, it readily identifies a born again Christian.

Before the Moral Majority stormed the headlines, this was an innocuous way for someone to identify himself.

It made no claims that everyone else had lost it, it required no firm commitments.

It was a personal statement, a little blatant perhaps, on something the United States has always considered a private matter.

When "I found it" first came out, they were safely ignored.

Now it's a battle cry of a group that's committed to converting the United States Congress.

A concentrated effort to sanitize and homogenize the legislative body of our government is a serious matter.

When questioned, some of the members of this growing group simply reel off a growing list of bumper sticker answers such as they are anti-life, anti-family, anti-defense, anti-Christian, anti-God.

The proof of this is they have no sticker saying they have found it. It makes no difference if they haven't lost it.

It's not fair to single out this group. Politics has

always partaken more of sloganeering than ratiocination.

But some matters that can only be decided by clear thought have reduced themselves to squabbling over the banalities of mottos.

Abortion is hardly a simple matter. For a mother to argue that her 12-year-old daughter shouldn't have an abortion, after she was raped, and carrying the pregnancy to full term would endanger her life, was hardly an easy decision.

To many people, the answer would have come in a flash.

Those that supported the mother would simply have said they are "pro-life". They would ignore the complex issue of the right for someone to force this child to carry a fetus to full term at the risk of her own life.

That she was hardly responsible for becoming pregnant in the first place would not matter to them, because their slogan doesn't say pro-life except in certain cases where rational thought must be employed.

That is not to say that someone who would believe that an abortion was the girl's right would have a more difficult time in dismissing the mother's arguments.

"Pro Choice" can more than handle a deeply religious mother who truly felt that her daughter having an abortion would be akin to having a daughter who was a murderer.

Pro choice means simply that, and any consideration that would interfere with a woman's right to control her own body can be summarily dismissed.

The fact is that when life begins has not been definitively answered one way or the other. If life does not begin with pregnancy then it can't be murder. If it does then it could be considered murder.

Neither group addresses this issue anymore. It has become irrelevant to their purposes.

Now discussions between opposing abortion forces focus on whether or not the other group has the right to use the word "pro" in their slogans.

In private they congratulate each other for their public relations expertise, pro-lifers for combining pro and life, pro-choicers for not getting labeled anti-life.

It's a shame that a decision that affects everyone will be reduced to counting which faction is best represented on the bumpers of cars.

## Harassment can be costly

By Lilian Alvarez  
Staff Writer

Today more and more women can be found in the workplace alongside men. Whether women are secretaries, janitors or account executives, they may fall prey to what is known as sexual harassment in the workplace.

Sexual harassment can be misunderstood as an actual dirty, lewd sex act, but in fact it is more than that.

Before women were supposed to turn the other cheek or just blush with embarrassment when a male co-worker said "Good morning, hot lips; you look gorgeous today." But that could very well get him fired

proposed to publish the guidelines in October or November.

The guidelines state unwanted verbal and/or physical sexual advances are illegal if: submission is a condition of employment, either explicitly or implicitly; the employee's job is affected; and/or, the advances interfere with work performance or create an atmosphere of intimidation or hostility.

Grievances can also be handled by administrators effectively by establishing sexual harassment procedures before a crisis develops.

Several of these procedures recommended by Leah Kaplan, a counselor at Stanford University,

as oppressed.

Public consciousness of the law that secures the integrity and respect of the feminine employee in the workplace which came as a result of pursuing women's rights.

Although the Equal Rights Amendment has remained at a standstill, the rights of women are becoming more visible and less ignored.

Implications of a proven sexual harassment charge can severely affect the career of the accused, especially if the grievance procedures are publicized.

One account of sexual harassment was reported at San Jose State University where action

## Women will no longer tolerate unwanted innuendos

now.

Sexual harassment is defined as inappropriate and unwanted attention whether physical or verbal.

No longer do women have to tolerate such unwanted innuendos as subtle as they may seem.

The Civil Rights Act of 1964 provided women with protection from sexual harassment. Consequently, laws at the federal level continue to initiate guidelines which hold employers responsible for sexual harassment of employees.

The federal government has focused on the issue and has

include protecting the confidentiality of both victim and the accused, to preserve their rights, to avoid action or anonymous complaints, to providing a prompt follow-up to the person lodging the complaint and by allowing the employees the opportunity to change their behavior.

Long before 1964 when the law protected women in the workplace from sexual harassment, women suffered from worse treatment, a secret torture where their roles as subordinates to male co-workers or employers were suppressed as well

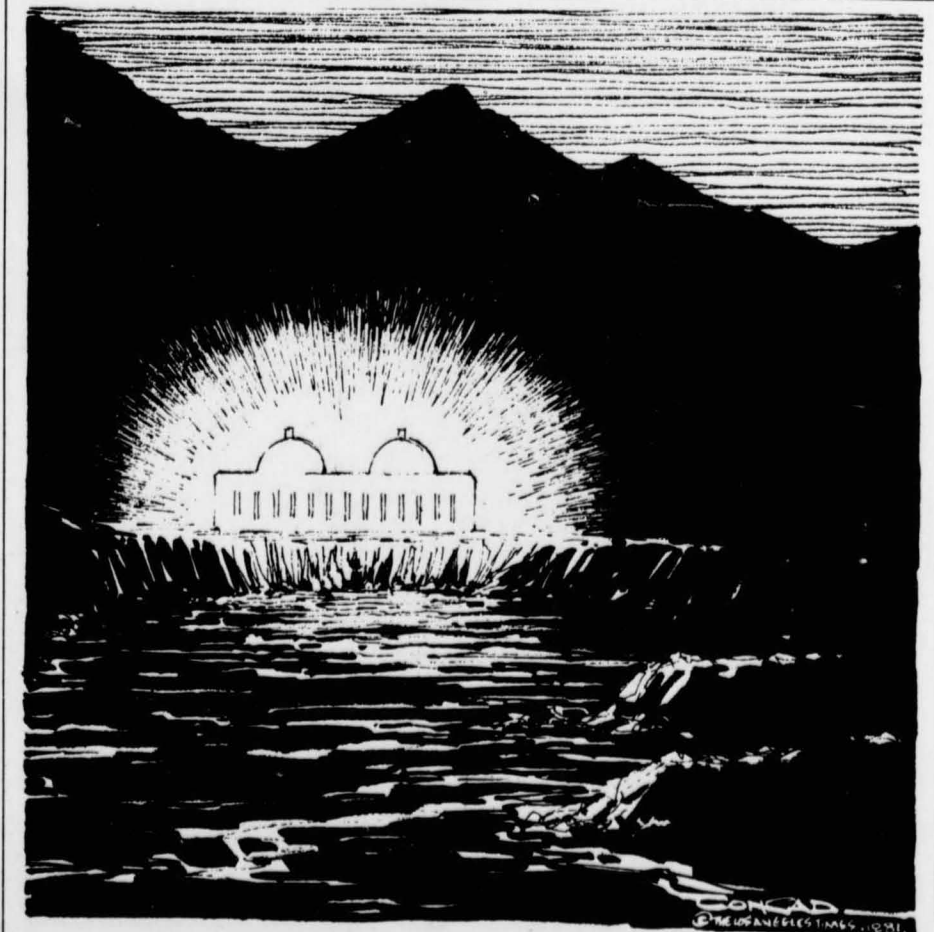
soon followed after.

Last year an SJSU professor was dismissed after being charged with inappropriate and immoral conduct with five students enrolled in his class.

Through public awareness, sexual harassment can be prevented from reoccurring.

Where women were once fearful of losing their jobs for refusing attention from male co-workers, now men will have to think twice before "coming on to" a fellow female co-worker.

It just might cost him his job.



DIABLO CANYON LIGHTHOUSE





Photo by Steve Pandori

With the San Jose skyline looming in the background, students make their way across the lawn near Tower Hall.

## Film series shown tonight, Friday on women's changing attitudes

By Maureen Keenan  
Staff Writer

"Women Being," a compilation of four short films created by independent filmmakers will have its San Jose premiere today and Friday at SJSU.

"They're all hot little films," said Kevin Johnson, A.S. program board films chairman.

The first film, "Quilts in Women's Lives," has been described at the New York Film Festival as "demolishing any notion that 'little old ladies' make quilts because they have nothing better to do." The women describe their aspirations and speak about how their families, joy and tradition are woven

into their quilts.

The next film, "The Workplace Hustle," is said to "make men squirm." Narrated by Ed Asner, star of the TV series "Lou Grant," it tells the story of a former Oregon bank executive who host her job after refusing the sexual advances of her boss. She sued him successfully.

This film is now included in the training sessions of several Fortune 500 companies, such as Xerox and Hewlett-Packard.

The third film, "Marathon Woman: Micki Gorman," studies the career of a 42-year-old Japanese-born woman who began running and winning

major races at an age when her contemporaries were slowing down.

The last film, "One Year Among the Many," is said to be "the roughest and most private film."

It's a 20-minute movie about the recollections of an 85-year-old woman, Bessie Harkins.

The film depicts the year after her husband's death and Harkins' depression and eventual reaching out.

These films will have four screenings.

Today's showings are at 1:30 p.m. in the S.U. Ballroom and 7 and 10 p.m.

in Morris Dailey Auditorium. The films will be shown also at 7 and 10 p.m. Friday in Morris Dailey Auditorium.

Students pay \$1.75 in advance, or \$2 at the door. Non-students pay \$2.75 in advance or \$3.50 at the door.

Students are asked to bring their student ID card.

Tickets can be purchased at the A.S. Business Office, the San Jose Box Office and at BASS ticket outlets.

SJSU is one of three universities used as a test

market for the movies. The program has been shown at San Francisco State

University and the University of California at Berkeley.

After being shown at SJSU, the films are intended for national release. All four films have received several film festival awards.

Johnson said he expects the premiere "to do very well."

"As far as quality and attendance, it's the biggest show I've ever run," Johnson said.

## IRANIANS

continued from page 1

Robinson said that if the violence continues, those involved could ultimately be expelled.

"It is the right of President Fullerton to expel somebody," he said. "It is a possibility that does exist."

Fullerton said expulsion would only be considered as a last resort.

Fullerton believes there is little hope of putting a complete end to the tensions between pro- and anti-Khomeini groups.

"These are differences that can't be worked out here," she said. "They stem from the homeland, it's not a local problem. All we can do is try and keep the peace."

Martin said he and Robinson haven't come to a firm decision on whether a meeting with the leaders is a viable solution to ending violence resulting from demonstrations.

Martin said at this point the groups haven't been positively identified, making it impossible to determine who leaders are.

Martin also maintains not all the demonstrators are SJSU students.

"People who are familiar with the foreign student populations on campus and even some Iranian students themselves have said that not all these people are students," he said.

Although he believes that the campus administrators must ensure freedom of speech, it is also their "obligation to ensure order and safety for all members of the campus community."

Martin will meet with Robinson later this week to further discuss possible solutions to demonstration violence.

Robinson echoed the views of Fullerton and Martin.

"Our concern is to keep the

peace," he said. "Free speech should be exercised, but violence can't be tolerated."

"The students lose," he continued. "It's costing all of us to pay for the extra police."

University police said actual costs are difficult to calculate. Police officers are being taken off regular assignments to deal with the demonstrations, hindering their other work. One overtime officer, regularly scheduled for duty at the Billy Graham Crusade, was switched to duty at the demonstration.

Robinson said the issues involved in the demonstrations have been personal as well as political.

"I've heard some real personal feelings and accusations, rather than just political," he said. "I've heard things like 'You killed my brother' or 'you were an agent for the Shah.'"

## Freshmen will be admitted free to coming SJSU play preview

By Kris Eldred  
Staff Writer

A preview of SJSU's production of "My Genius, My Child," a play based on the life of playwright Eugene O'Neill, will be offered free to freshmen at 8 tonight.

Written by Ketti Frings, the play won the SJSU-sponsored Harold C. Crane National Playwriting Award last February. The play will premiere at 8 p.m. Friday, but Freshmen are being invited by the Theatre Arts Department to attend the final dress rehearsal at no charge.

Ron Goswick, publicity manager, said the reason for the special preview is to allow students to enjoy the benefits of AFI funds given to the Theatre Arts Department.

Goswick added that the preview will also give the cast a chance to perform for an audience and will hopefully make opening night more comfortable.

Other classes also will be offered a free preview later in the year for other productions, Goswick said.

Freshmen wishing to attend the preview can obtain tickets at the SJSU box office. The box office is open from 1:30 to 4:30 p.m. Monday through Friday.

Students can get only one ticket each for the preview and must show their student body cards to prove class status.

"My Genius, My Child" will play at 8 p.m. Oct. 2, 3, 8, 9 and 10, and at 2:30 p.m. Oct. 7 in the University Theatre.

Prices for the Wednesday and Thursday

shows are \$4 general admission and \$2 for students and senior citizens. Tickets for other performances are \$5 general admission and \$2.50 for students and senior citizens.

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## PACE exam applications available in Building Q

Applications for taking the PACE exam are available in the Career Planning office, Building Q, through Oct. 13.

PACE, which stands for Professional and Administration Career Exam, is a test which determines prospective employees for over 100 governmental agencies, including Social Security, the IRS, and the

Veteran's Administration.

Job openings are in positions such as tax technician, social insurance examiner, customs inspector and outdoor recreation planner. Starting salaries begin

at \$12,000 and \$15,000 per year.

The four-hour exam, to be held next January or February in San Jose, will cover general knowledge such as mathematics, science and English.

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## Campus interviews October 12.



'A lot of pressure, tension in those 16 years'

# National fencing champ aimed for the top

## feature

Editor's note—This is the last in a series of four articles on women and their careers.

By Julie Levy  
Staff Writer

A lot of sweat, time and money was invested during the years it took to climb to

the No. 1 spot in women's fencing and stay there for two years.

Gay D'Asaro, 26, trained three to four hours a day, running, fencing and lifting weights. Weekends were committed to competitions, and every spring she flew to Europe to train

and compete. Summers were dedicated to international competition.

Battling gender barriers, however, was never part of the regime for becoming a top athlete, she said.

"I never had any problem being a woman athlete," she explained. "My parents always supported me emotionally from day one."

"What I do hate about being a woman athlete," she added with a scowl, "is jogging down the streets and getting catcalls and whistles at. It's the only place I have any problem."

D'Asaro transferred to SJSU in 1974 from the University of California at Santa Barbara because the support for the fencing team here, was better she said. She graduated with a B.S. in physical education in 1977 and began teaching fencing classes part-time at SJSU for about \$1,500 a semester.

The fencing champion started taking fencing lessons in her hometown of Ripon when she was 11.

"The town I grew up in was small," she said. "There was a man teaching fencing in his garage, my parents knew him."



Photo by Clint Bergst

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After three years of lessons, she began traveling to San Francisco to study fencing with coach Michael D'Asaro.

"Michael saw my capabilities and talents and pushed me very hard," she said. "He kept telling me I was going to be a champion and travel all over the world. He's the reason for my success."

D'Asaro and her coach married in 1974 when she was 20. Her husband is the head coach of SJSU's fencing teams.

There never were any problems with having a husband for her coach, D'Asaro said.

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"It worked out very well," because the student and coach roles were established before the couple became intimate, she said. "Michael is very unique, he understands the separation of roles. Once we leave the fencing strip or a lesson, all is forgotten."

"We get all our aggressions out on each other there, not at home," she added.

A benefit of having a husband coach is that they were able to travel together during her years of competition, and share the frustrations and joys of international competition.

"Not having someone who understood would have been very hard," she said.

She joined her first international team when she was 17 and went to Spain to train and compete.

"I realized I could experience things I otherwise never could in my life," she said.

She went on to win the



Photo by Clint Bergst

national championship twice, took bronze medals in two Pan-American Games, spent five years on the U.S. national team, competed on international teams and was selected to represent the U.S. at the 1976 and 1980 Olympics.

The 1976 Olympic Games were the most exciting event for her, even though she did not win her event, she said.

Because the United States boycotted the 1980 Olympics, the fencing team went to compete in China instead.

D'Asaro announced her retirement after her trip to China.

"I had accomplished all I could in this country," she explained. "There was a lot of pressure and tension in those 16 years."

Her goal now is to finish her M.A. in human performance at SJSU and continue teaching fencing.

Athletes have the opportunity to travel throughout the world, the fencer said. She made many friends in other countries while traveling with fencing teams, she added.

"If you have a fencing bag on your shoulder, you always have a place to stay," she added.

"My one big goal now is to move up into the country and be self-sufficient," she said. "I would also like to travel without a fencing bag over my shoulder." That way, she explained, she could see something besides airports, hotels and the inside of gymnasiums.

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# sports

## FOOTBALL \$

continued from page 1

Adams said the unexpected income would probably be used to pay off some of the department's past debts and to compensate for any deficits in sports which do not meet their incomes projected in the budget.

"I don't anticipate having any extra money left after paying off all the debts and making up for deficits," Adams said.

Because it operated in the red for several years, the men's athletic department owes approximately \$171,000 to various creditors, according to Academic Vice President Robert Burns.

The largest debt stems from a long-term loan of \$100,000 made to the athletic department by the university, but that will not have to be paid back until the department is steadily operating in the black, according to Burns.

Adams' department also owes \$29,000 to the

made before I came here, Adams said, who assumed his present post in 1980.

Adams said any number of his sports may not attain their projected incomes.

According to its '81-'82 budget, the athletic department is expecting the following figures from

wrestling, \$8,800.

Combining the projected incomes of these sports with outside revenue from such organizations as the Spartan Foundation and IRA, the men's athletic department expected to bring in \$1,019,901 this fiscal year.

As an example of a budget estimate which may fall short of realization, Adams said the football team may not be able to reach the budgets' projection of \$315,000 in revenue from road games.

A certain part of revenue in an away game is guaranteed by the home team, but the rest is derived from a percentage of the gate, according to Adams.

So, part of that \$315,000 is dependent on the

Spartans' road attendance.

SJSU has attracted crowds of 67,888 and 34,000 at Stanford and California, but Adams said he won't

know what the Spartans' take from those games and other road games will be until February.

If all the sports attain

their projected incomes, the men's athletic department will have a surplus even after repaying its debts.

"We will discuss what to do with the money when we know we're going to have it," Adams said.

### 'All those debts were made before I came here'

women's athletic department and \$23,000 to the president's office, according to Burns.

"All those debts were

### Different figures on sudden TV revenue

By Michael Liedtke Staff Writer

SJSU's men's athletic department has made a rapid ascension to the penthouse.

So destitute in recent years that it has been forced to borrow heavily, the Men's Athletic Department suddenly became rich last week and will be getting richer this week.

After receiving slightly more than \$60,000 for the football team's appearance on ABC-TV last week, the

Athletic Department will garner an even larger sum for the Spartans' televised appearance against Fresno State this Saturday.

Because this week's game features two PCAA teams, the conference will not have to split the television revenues with another conference as it did last week with the Pac-10.

As a result, the Spartans will receive almost twice as much as they did for their television appearance against the University of California

last week.

"ABC will write the PCAA a check for \$423,000," said the network's media director, Donn Bernstein, from his office in New York.

SJSU Men's Athletic Director Dave Adams said ABC gave him a different figure, but refused to divulge the amount.

However, Bernstein said his figure was the "exact amount" and PCAA information director Dennis Farrell confirmed that Bernstein's figure is correct.

After the PCAA receives the money from ABC, it will divide the sum into eight shares, according to Farrell. SJSU and Fresno State will each receive two of those shares.

Based upon Bernstein's "exact" figure, the Spartans will receive precisely \$105,750 for this week's television appearance.

### Byrd lost for season

SJSU defensive back Gill Byrd has suffered a torn ligament in his right knee and will be lost to the team for the season.

Byrd underwent arthroscopy surgery Tuesday night in Good Samaritan Hospital when the damage was found, according to Greg McMackin, defensive secondary coach.

Byrd will undergo surgery this morning, McMackin said.

"I feel bad for Gill," he said, "but Jerome (Bearden, who will replace him on Saturday) is a good player, too."

Because Byrd has played in four games, he will not be able to apply for redshirt status, which would give him an extra year of eligibility.

A player can apply for redshirt status if he has played in less than 20 percent of the games.

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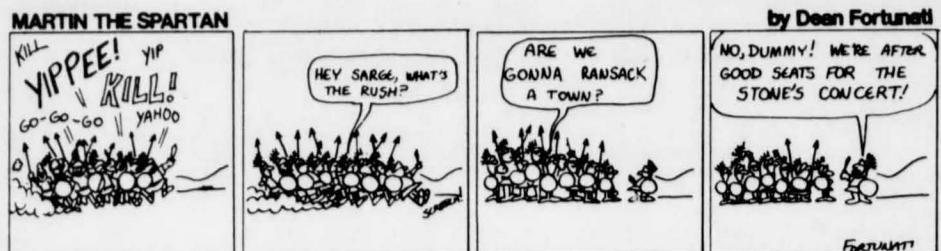
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### 'Study Skills for Success'

## Course aids test taking

By Wade Barber  
Staff Writer

A comprehensive workshop designed to prepare people to take any type of test is being offered at San Jose City College, 10 a.m. to 2 p.m. on Oct. 17 and 24.

William Saleebey, who holds a doctorate in educational psychology from the University of California at Los Angeles, will instruct persons in his two-part course, "Study Skills for Success."

Course fee is \$60.

The first section to be held Oct. 17 will cover basic study skills, improving concentration, obtaining through notes and developing a positive attitude for testing.

The second section on Oct. 24 will consist of improving students' memory and using the latest testing techniques for optimum results.

Saleebey's book, "Study Skills for Success," will be given to persons who enroll for the class.

The course is open to anyone wanting to succeed in any testing

situation, ranging from real estate, contractor, civil service, SAT and college examinations.

For additional information, persons may call Saleebey at (415) 758-0846.



## spartaguide

The Campus Christian Center will host the first student/faculty breakfast of the year at 7:30 a.m. today in the center. Featured speaker will be Wiggys Sivertson, SJSU counselor. Breakfast is free and all are invited. Call Norb Firnhaber at 298-0204 for information.

India Student Association will meet at 12:30 p.m. today in the S.U. Costanoan Room. Officers will be nominated.

The Public Relations Student Society of America (PRSSA) will hold a cocktail party and potluck at 6 tonight at 365 Flamingo Drive, Campbell. Maps and a sign-up sheet are on the PRSSA bulletin board in the Journalism Building. Call Julie Zak at 298-9571 for details.

The African Awareness Committee will meet at 5 p.m. in the S.U. Guadalupe Room. Call Roxanne Pate at 277-3082 (work) or 723-1986 (home) for details.

The Campus Christian Center will sponsor a Bible study from noon to 1 p.m. today in the S.U. Costanoan Room. Call Norb Firnhaber at 298-0204 for details.

Pi Sigma Alpha, the political science honor society, will sponsor a talk and slide show on the political implications of China's new western policy at 12:30 p.m. today in the S.U. Guadalupe Room.

ASPB Films will premiere "Women Being" at 1:30 p.m. today in the S.U. Ballroom and at 7 and 10 tomorrow night in Morris Dailey Auditorium. Prices for students are \$1.75 in advance and \$2.00 at the door.

SJSU Advertising Club will sponsor a shish kebab barbecue from 11 a.m. to 3 p.m. today at the barbecue pits near the Journalism Building. Price is \$1.25. Call Debbie Herath at 988-1346 for information.

An open party featuring the band "Movin'" will be held at 8 p.m. Friday at 282 S. 10th St. Call Jack, Rick or Bruce, 995-0847, for more information.

KSJS radio station, FM 90.7, will air "La Casa Nuevo" from 2 p.m. to midnight Friday. The program will feature Latino music and news.

The SJSU Akbayan Filipino Club will meet to discuss plans for the semester at 1:30 p.m. Friday in the S.U. Student Counsel Chamber. Call William at 297-5274 for details.

Campus Ambassadors will hold a Bible study at 11:30 a.m. Friday in the S.U. Montalvo Room. Call Tom Flynn at 277-3387 for information.

Biology students can tour the Marine Mammal Rescue Center in Marin County on Saturday. A few openings are left. Call Dana at 226-2785 for information.

A.S. Leisure Services is accepting sign-ups for three-man intramural basketball teams. Men's and women's Sunday night leagues are also offered. For information, call Geoff Stocker at 277-2972.

The Lady Spartan basketball team is looking for a person interested in managing the team. Work hours are 1:30 to 4 p.m. daily. Call Rene Lauerman at 277-3750 for an interview.



### Meet the Pretenders, Devo, the hot young director of An American Werewolf in London, Animal House, and The Blues Brothers.

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## Nurse practitioners expanding role

By Tamera Casias  
Staff Writer

For many registered nurses who work at SJSU, nursing is fast becoming more than taking temperatures and offering general patient care.

The SJSU Health Center employs four full-time and one part-time nurse practitioner.

A nurse practitioner is a registered nurse who has completed additional courses and practice in physical diagnosis, psychosocial assessment and management of health-illness needs in primary care.

Shirley Woods, R.N., SJSU's first nurse practitioner, received her credential in 1978.

Woods had been working as a registered nurse at the Health Center eight years before receiving her nurse practitioner's credential from the University of California at San Francisco.

According to Woods, the nurse practitioner credential allows for a little more responsibility, such as teaching patients preventive health measures like breast self-examinations.

Nurse practitioners work in women's health at the center, assisting in family planning and gynecological care.

Two other nurse practitioners work in general college health. College health care includes physical examinations for athletes, plus treating colds, mononucleosis and evaluating a student's general health.

A registered nurse assesses patient health. To become a registered nurse, a student must complete a nursing school program and then pass a test for the registered nurse's license, issued by the state.

If the nurse does not pass the test, she (or he) has the option to retake the test.

Registered nurses must renew their license every two years, Woods said.

In order to qualify for renewal, the nurse must have completed 30 units of continuing education.

"Before we had any nurse practitioners, I was rather ambivalent about it," said Dr. E.E. Lefforge, associate director at the Health Center.

"I lost that am-

bivalence when I saw the work they could do," Lefforge said.

While a registered nurse is concerned with patient care, the nurse practitioner's duties go further with diagnosis of illness and follow-up care.

Although the nurse practitioners are given certificates from the colleges where they complete their studies, the State of California Nursing

Board does not give a special practitioner license.

"I hope the program will be licensed by the state soon," Lefforge said. "It would allow the nurse practitioner more independence."

According to Lefforge, with such a license a nurse practitioner might be able to open her (or his) own limited care medical office.

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**Backstage with Sheila Rene**  
see page 6

**'No wire hangers!'**  
see page 9





Photo by Bob Bernardo

"John," played by Chris Gavin, cranes his neck to reach the mike in the familiar Lennon style.

By Nancy Gibson  
Entertainment Editor

Women screamed and threw shouts of "I love you" at the stage. Someone else threw jelly beans. It was almost like the real thing. If you closed your eyes you could pretend the four men on stage were really John, Paul, George and Ringo, but sooner or later your eyes had to open. And when they did, you saw only four guys in Beatle boots and Beatle wigs.

## Theatre review

Beatlemania performed two shows in Morris Dailey Auditorium Sunday to a strangely mixed audience of young and old. The crowd was enthusiastic, singing along and clapping. Many of these people looked like die-hard Beatle fans, though most are probably too young to remember when the Beatles conquered America.

Beatlemania is more than just the music of the Beatles, however. It is an attempt to recreate the '60s: the politics, the student demonstrations, the fight for black civil rights and rise of the "flower children" through the use of slides projected onto a screen behind the performers.

The show begins with Chubby Checker doing "The Twist", seemingly a nod of acknowledgment to

Chubby and the many other black musicians who had so much influence on the Beatles and just about every other rock 'n roll group today.

The death of John Kennedy was the last slide before the band played its first song "I Wanna Hold Your Hand." This seems to indicate that the producers of the show agree with the idea that the Beatles were filling a void—coming along just when Americans needed something to help them get over the loss of this young president.

Beatlemania did an admirable job of imitating the early Beatles. Their stage presences, and their movements were very close, probably the result of watching many hours of film clips.

The next number, "If I Fell" was met with screams and was accompanied on the screen by the fight for black civil rights. A group marched from Montgomery to Selma, being pushed and prodded by billy-club wielding policemen in riot gear.

"Can't Buy Me Love" featured Capt. Kirk and Mr. Spock from "Star Trek," Herman from the "Munsters," Candice Bergen, and Goldie Hawn.

"Paul" urged the audience to clap along with the next number, "Day Tripper" and "John" told those in the more expensive seats to just "rattle your jewelry." John Lennon's remark to the royal family when the Beatles played a command performance.

## '60s come alive in Beatlemania



Photo by Bob Bernardo

Al Sapienza (left) and Joey Peconino portray Ringo and George in Beatlemania's tribute to Beatle music and the '60s. The performance was held Sunday at Morris Dailey Auditorium.

The individual members of Beatlemania had their speaking voices down pat—the resemblance was almost eerie. But their singing voices, when singing solo, were often downright awful.

As "Paul" prepared to sing "Yesterday," the audience geared up for what is probably the Beatles' best known song. What they got, though, was a strained, overworked, nasally version that didn't come close to doing justice to the original.

"If I Needed Someone," one of George Harrison's solo efforts, was

"Paul" came in.

The next four numbers, "Strawberry Fields," "Penny Lane," "Magical Mystery Tour" and "Lucy in the Sky with Diamonds" were accompanied by slides of hippies, flower children and drugs. Vietnamese children struggled with American military police—reminding us that while a war was going on in Vietnam, America was "tuning in and dropping out."

An annoying addition to this segment was the use of strobe lights. This gimmick is something the Beatles probably would

were those featuring "Paul" on lead vocals, such as "Got to Get You into My Life," "Lady Madonna" and "Michelle," which seemed out of place here, anyway.

The character of John Lennon was very well done. We have little to compare the performance with, other than "Let It Be," the film made of the Beatles in the recording studio and a few clips of them recording. But the way "John" craned his neck up to the mike, rather than pushing the mike down, and walked about the stage in his white tennis shoes and all white

away by ambulance.

"Helter Skelter" was the only thing "Paul" did well all night as his voice had the strength to carry this strenuous part. Slides of the war in Vietnam accompanied this number, coinciding with the war at home.

The show was rounded out by "Hey Jude," the election of Richard Nixon, "I am the Walrus," the reign of Timothy Leary, "The Long and Winding Road," the beginning of women's lib and "Let It Be," their last number.

On the whole it was an enjoyable evening. The major problems, however, were major. None of the performers looked like the men they were supposed to be representing, and those songs which originally featured Paul McCartney on lead vocals were, for the most part, butchered.

A few of the numbers were accompanied by slides that had some real meaning—they were representative of domestic events, social and political, that were essential to this decade. Too many, though, were nonsense. They had nothing to do with what was going on in the world at that time and could just as well have been left off.

## The worst numbers in the show were those featuring 'Paul' on lead vocals

very well done. This was one case where the nasal intonation was needed.

The band went through "We Can Work It Out" and "Nowhere Man" before changing into replicas of Sgt. Pepper uniforms. The chaotic orchestra break in "A Day in the Life" was effectively recreated with the sound of a rocket lifting off. As usual, though, the song fell apart when

never have used because their music was enough.

The second half of the show featured "those lads from Liverpool hard at work in the studio." Their hair was long, "John" was sporting granny glasses and their matching, tidy uniforms were replaced by jeans, t-shirts and brightly colored scarves.

The worst numbers in this section of the show

clothes, looked authentic. The only thing missing was the presence of Yoko Ono, observing from the sidelines.

"Revolution" was very well done, backed on the screen by slides of anti-war demonstrations. Police officers in full riot gear brutally beat demonstrators. The streets were barricaded and the wounded were carried



## Film review

## 'Body Heat' sets screen afire with passion



A Warner Brothers release directed by Lawrence Kasdan. Starring William Hurt and Kathleen Turner.

By Greg Robertson  
City Editor

The quality of films in 1981 has been very cold, in fact frozen solid. But suddenly the ice has been broken, literally melted away by the fire of "Body Heat."

"Body Heat" is without question the finest film of 1981. It is captivating from first frame to last, featuring exquisite performances in front of and behind the cameras.

"Body Heat" is a steamy, sultry film that comes at you with so much rage you feel physically and emotionally exhausted by the time it ends.

William Hurt, star of "Altered States" and "Eyewitness," plays Ned Racine, a lawyer in a small southern town. After a lifetime of one-night stands, along comes Matty Walker, played by Kathleen Turner in a remarkable screen debut.

Matty is the wife of Edmund Walker (Richard Crenna), a multi-millionaire who spends more time away from



Publicity Photo

Kathleen Turner and William Hurt exchange "Body Heat" in scene from film of the same name.

home with his shady business deals than with his wife.

Soon, Ned and Matty are in the clutches of love. He, after a life of meaningless relationships and she, caught in a non-existent marriage, finally experience the true meaning of the word love.

Their love scenes are erotic and steamy, as is the entire movie. Director Lawrence Kasdan has set

the film in a humid southern town where sweat is a characteristic of life. When the couple is together, the screen is heated up like a sauna.

Eventually, Ned and Matty get to the point where a decision has to be made. In order to stay together, her husband must be eliminated, so the duo plots his murder.

At this point, the film begins to take all the twists

of Lombard Street, getting wrapped up in murder, backstabbing, surprises and suspense.

From the opening frame, as Ned watches a warehouse burn in the distance from a hotel room, Kasdan keeps the flame burning throughout the film.

William Hurt gives a powerful performance unequalled by anyone in a film of this nature. He is both sensitive and aggressive with Matty, while very sly when dealing with his friends.

Among these friends are the district attorney (Ted Danson) who spends his time pretending to be Fred Astaire, and Oscar Grace (J.A. Preston), the detective tracking down his friend for murder.

Kathleen Turner gives a beautiful performance as Matty. She is extremely seductive, yet also an independent woman.

Behind the scenes, Carol Littleton does the finest editing job since "All That Jazz," the film which set all editing standards. She tells a story with her editing, including using scenes with no dialogue.

Credit should also go to Richard H. Kline, director of photography. Littleton was only able to do such a terrific editing job because of the selection of sultry shots provided by Kline. His night photography is superb.

What is truly impressive about "Body Heat" is the full-force of energy that it shoots with. There are no stale moments. It takes 30 minutes to get into the plot, but that first half-hour is an overwhelming display of pure, steamy film making, with outstanding writing by Kasdan.

Some people may object to the continual references to and scenes of sex in the film, but that is what Ned and Matty's relationship is built

around. They are not a couple who finds pleasure in walking through the park holding hands.

"Body Heat" is a film that works on several levels. It is a terrific thriller, twisting and turning through a murder investigation. It is also a very erotic film, steamy enough to fog up anyone's windows.

But it is also terrific art, as professionally made as possible. "Body Heat" is the epitome of the art of film.

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## Film review

# First Monday judged witty and realistic

By Maureen Kennan  
Staff Writer

If you are looking for a light comedy with a bit of realism thrown in, don't rule out "First Monday in October."

"First Monday" focuses on the first woman appointed to the Supreme Court. Walter Matthau portrays the older, liberal justice and carries the bulk of the humor in the movie.

Jill Clayburgh is the younger, conservative

justice, or as Matthau calls her, "the Lysol lady," one of many witticisms hurled back and forth by Matthau and Clayburgh.

This Paramount picture is based on a Broadway play. Screenwriters Jerome Lawrence and Robert E. Lee injected the script with some serious lines while adding sarcasm to the movie, making it more amusing.

Clayburgh gives a smooth, realistic per-

formance though she seems too young to play the widowed Justice Loomis, or according to Matthau, "the Mother Superior of Orange County." She is appointed to the court because of the sudden death of a court justice.

But being appointed justice doesn't negate the fact she's a woman. One of the first comments made about her contribution to the court doesn't concern her previous court opinions but rather how nicely perfumed the bench will smell.

Matthau is superb as Dan Snow, the down-to-earth justice who is called a "socialist" by a fellow justice and drives around in a Volkswagen Rabbit convertible. His character is modeled after the late Justice William O. Douglas.

Bernard Hughes portrays Chief Justice Crawford, or "C.J.," the

mediator between Clayburgh and Matthau. Hughes' casual manner will make audiences judge him as a great support to the cast. He's also the only justice to send Clayburgh roses on her first day on the job.

The fact that "C.J." sends her roses reveals his inability to accept Loomis as a justice first. Instead, he thinks of her as a woman first, justice second.

The movie does offer some serious statements on pornography and corporate responsibility, with Clayburgh and Matthau interrogating each other on these legal topics.

The legal debate on pornography allows the audience to decide whether "The Naked Nymphomaniac" is really a documentary or if it warrants censorship.

While watching this documentary, the justices spend most of the time worrying about how the sex scenes are affecting the woman justice instead of focusing on the film.

Another legal issue arises when a corporation is suspected of suppressing the benefits of an invention. A twist is added when Clayburgh finds out that her late husband was involved in the corporation's cover up.

The funniest dialogue in the movie concerns columnist Jack Anderson who calls seconds after Matthau learns of Clayburgh's appointment.

Matthau asks "C.J.," "How does Anderson find out what happens in the Oval Office so fast?"

"C.J." replies, "Simple, he's got a friend in the Soviet Embassy."

Another aspect of dialogue that is refreshing is the lack of the four-letter words which are so prevalent in today's movies.

Some scenes do

command looks of disbelief. One is finding Clayburgh potting plants in her chambers, as if all women pot plants. But, you don't see the male justices passing footballs to one another in their chambers.

Another scene involves Clayburgh's confirmation hearing before her appointment as justice. Her answers include some references to the female anatomy which seems totally unbelievable.

"First Monday in October," which refers to the first meeting of the high court, is definitely amusing and moves along at a brisk pace. But if Judge Sandra Day O'Connor is appointed to the high court I doubt her first day will be as delightful as Clayburgh's. For one thing, Chief Justice Burger probably won't send her roses!

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## McNichol and Mason join forces



A Columbia Pictures release directed by Glenn Jordan. Starring Marsha Mason and Kristy McNichol.

By Greg Robertson  
City Editor

Whenever a movie marquee has the name Neil Simon above a film title, one can expect 90 minutes

of one-liners delivered by upper-class, nice people.

So when Simon's latest film "Only When I Laugh" arrived on the scene, the stage was set once again for another film in the mold of "The Goodbye Girl," "California Suite" and "Chapter Two."

For starters, the lead is played by Simon's real-life wife, Marsha Mason. She is a pretty, sophisticated actress who makes a living making her husband's films. At last count, she has starred in four of his ef-

forts.

Secondly, look at the typical Simon characters. Mason plays an actress, one of Broadway's finest. Her romance with a playwright has just ended and she is trying to bounce back.

Her best friends are played by two New Yorkers, James Coco and Joan Hackett. He plays a gay actor, struggling to find work. She is a typical snob, with the biggest worry in her life being her makeup and the depression of her approaching 40th birthday.

Mason's daughter is played by Kristy McNichol, a high school senior whose main concern is which of two boys she wants to go out with.

This all sounds very familiar. Neil Simon always writes about these sophisticated New Yorkers who have sharp tongues. But in the case of "Only When I Laugh," Simon has added a new twist.

Using his usual characters, Simon has added the extra dimension of allowing them to tackle a serious subject.

You see, Mason is starting her life over because she has just gotten out of an alcoholic recovery hospital. Not only is she fighting the bottle, but now her daughter wants to move in with her after seven years of living with her father.

For Simon, this is a real switch. After 20 years of nothing but comedies, Simon has effectively delivered a serious screenplay.

There is nothing funny about a supposedly reformed alcoholic returning to the bottle in front of her best friends and her daughter.

The credit for success

goes primarily to McNichol. She has come a long way since her days as Buddy on the television

prances around and whines is just too disturbing.

Joan Hackett is the antithesis of Coco's

Another problem with the film is Mason's former boyfriend, played by David Dukes. The casting of Dukes was a mistake, as he is too calm a person to have ever had a romance with the zany Mason.

But all things considered, "Only When I Laugh" is a pleasant surprise. Simon's comedy had gotten to be stale, cranked out much too quickly to be funny any longer.

But because of some fine acting by McNichol, Simon has proven that good drama and laughter are just a tear apart.

### Film review

series "Family."

Mason is a capable actress, her three Oscar nominations prove this, but it is McNichol's ability to react to her mother's drinking that creates the tension and conflict.

But there are problems with the movie. Simon is still afraid to take a complete shot at a serious subject. He could not resist throwing in Coco's and Hackett's characters in a feeble attempt to get laughs.

But these characters are stale.

There have been too many stereotyped gay characters, and Coco is no exception. He is shown as a feeling human being, but the manner in which he

character. While she provides several laughs, her character is not a caring human being. She is a self-centered snob, more concerned that her mascara is running than noticing her best friend is back on the bottle again.



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Photo by Steve Pandori

Sheila Rene, one of the Bay Area's popular rock 'n roll interviewers, relaxes after taping part of her show, "Sheila Rene Backstage." The show airs on KSJO-FM Mondays at midnight.

By Kris Eldred  
Staff Writer

Her features are soft and round. Her once-brown hair is now mostly grey. Dressed in a conservative black pantsuit, she could pass as anybody's aunt — but she is far from a stereotype.

At 42, Sheila Rene has interviewed some of rock 'n roll's top stars, as well as several of the Bay Area's newer, unestablished musicians for KSJO-FM 92.3.

She has made her life "a party." Sheila Rene's evenings are spent at concerts and night clubs where rock 'n roll is performed.

"I think of the whole thing (the music industry) as one big party," she said. "That is why I signed on. The most enjoyable part of my life is having parties so

I have just made my life into one giant party."

A fan of rock 'n roll since she was four years old, Sheila Rene had followed the careers of musicians with her Press Clipping Service, a service devoted to gathering printed information about rock stars.

However, since her move into interviewing, Sheila Rene continues her press clipping service for herself only.

Sheila Rene began interviewing so she could discuss music with the performers and to help her overcome her shyness.

"I had been around backstage areas in every San Francisco facility since 1965 and I never had the courage to walk up to anybody and tell them how much I loved them or to ask how a certain piece got

written," Rene said. "I decided the only way I could do it and be comfortable was to make it my job."

Sheila Rene began as a rock 'n roll interviewer in August 1977 with the "Live Wire Show," a program for KYA-FM that attempted to bring interviews via telephone to radio.

However, because of poor broadcasting quality and timing problems, the show was changed to taped interviews and became known as "Sheila Rene: Live Wire," she said.

The half-hour show combined the performer's music and parts of Rene's taped interview to give both the artist and the music publicity.

"I enjoy sharing information with the listeners," Rene said. "I like to give exposure to

## Backstage with Sheila Rene

talented musicians with something to play and something to say."

Rene has interviewed many of rock's top performers including Chuck Berry, Eddie Money, Ted Nugent, Pat Benatar and Frank Zappa. Her interviews usually last from 30 minutes to an hour, though she rarely uses all the interview, and take place in backstage bathrooms and showers, said Rene.

"I have to have the quietest place I can find to tape my interview and the shower stalls are pretty quiet," she said.

Although she claims to prefer no group or artist, Rene says her favorite kind of music is heavy metal rock.

"Heavy metal is my favorite. It is the thing that gets me off more than anything in the world, but there are still some wonderful artists out there that really excite me and they are not heavy metal," she said.

Rene believes all music should be played on the radio because "there is good in all of it."

"My feeling is that everybody should have a platform," Rene continued. "The Republican party claims they have many platforms for all their people, so we should have platforms for all our rock 'n roll people."

Heavy metal was not always a part of Rene's life, but she says she has always been around rock 'n roll. A native of Humble, Texas, Rene claims some of the best rock musicians came from the Lonestar state.

"I feel real fortunate to have been born in Texas because we had everything, every kind of music you could think of going in Texas and I had the privilege of hearing it all," she said.

However, feeling Texas was too strict for her, Rene moved to California in March, 1965. She believed her move to California would enable her to "fit in, a place where I could be part of the crowd."

"I was somewhat of a troublemaker in Texas," she said. "I couldn't always follow the white line."

Since in California, Sheila Rene has become one of the Bay Area's most popular interviewers. She attributes her success to her respect for her guests and her sincere interest in her work. She says she enjoys interviewing, but does not try to idolize the stars she talks to.

"You can't worship these people," Rene said. "They are human beings and they are working at a

company, Backstage Artists Group (BAG), and they hope to make Sheila Rene's new show a syndicated program. All the BAG members believe they have a good chance of becoming a national show.

"We have a sophisticated show and a good product — Sheila," Jeff Siegel, executive producer, said. "We hope to put together the best syndicated rock interview show in the U.S., in Europe, in Australia — anywhere where rock 'n roll is appreciated."

### Heavy metal is her favorite

job. We just have to appreciate their job."

Sheila Rene's appreciation of rock 'n roll extends past her enjoyment in talking to the top stars. She is also a collector of rock 'n roll memorabilia.

Her battered silver convertible Volkswagen Beetle is covered inside with stickers proclaiming rock 'n roll as the best music. Her walls, she said are covered with posters and buttons. Her blouse was covered with metal replicas of miniature steel guitars and a rectangular button imprinted with "Rock 'n Roll" and highlighted by a flashing red light.

Sheila Rene's sincere interest in music and her ability to interview musicians with a new approach has helped make her show a well-liked program in the Bay Area.

However, KSJO dropped "Sheila Rene: Live Wire" from its programming lists in March. One week later, Rene joined efforts with Jeff Siegel, Stephen Dunwoody, Marc Whyte and ex-KSJO disc jockey Billy Vega to produce "Sheila Rene Backstage."

BAG has already signed five stations, including KSJO, to broadcast "Sheila Rene Backstage." Aired Mondays at midnight on KSJO, BAG is not excited about their present time slot but they expect to get a better air time in the future.

"KSJO is working on their first priorities right now," Rene said. "They made us their second priority, but we're working things out."

KSJO is presently allowing BAG to use their studios to record shows on weekends. Sheila uses the time to combine 35 to 40 percent of her interviews with 60 to 65 percent of the featured artists music to produce an hour-long show.

Stations airing the show receive four minutes of commercial time while BAG uses five minutes for national commercials — commercials that pay for the program.

"I am not getting paid for this interviewing right now," Rene said. "When we get our stations and our sponsors together, then we will make money. But right now, let's just say I'm getting by with a little help from my friends."



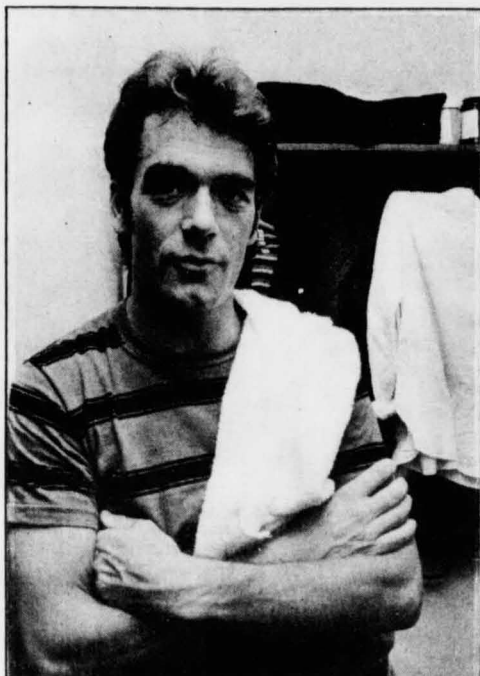


Photo by Gary Feinstein

Huey Lewis after performing before a near capacity crowd Friday Night in the S.U. Ballroom.

By Janet Weeks  
Staff Writer

Perhaps it is living in earthquake country that has instilled a fear of falling floors in me. Ever since that first duck-and-cover drill in grade school just the thought of swaying buildings is enough to make me nauseous.

Couple this phobia with an inherent distrust of concert promotion people and the result is some heavy roadblocks for a reporter assigned to cover last Friday's Huey Lewis and the News performance at the Student Union Ballroom.

I was told an interview with Huey Lewis had been arranged for 7 p.m. backstage at the Ballroom. Dutifully I arrived with my list of questions, a sharpened number two pencil and a steno pad only to discover that Huey and his band were at their hotel room downtown and weren't expected to return until around 9.

I was invited to wait around, listen to the opening act, The Feel, and maybe I could talk to Lewis before he took the stage.

The Feel's brand of pop/rock is reminiscent of early Beatles, dominated by simple bass lines and uncluttered leads.

As more people began to gather near the stage, responding to The Feel's warm-up efforts, I noticed the floor moving.

Were the continental

plates shifting? Was California finally going to break off into the ocean? I was beginning to panic. I wondered how everyone could joyfully continue dancing when the building was about to suffer a structural collapse.

My paranoia was eased. It was explained to me that the floor was designed to be flexible as an earthquake prevention measure.

Soon, as The Feel were just about to wrap-up, I again ventured backstage.

This time I was told that the musicians were too keyed-up to be interviewed. "They get so hyper before a show," I was informed, "they're practically bouncing off the walls."

It was suggested that I come back after the show, and perhaps something could be arranged.

I was starting to feel like a fish out of water. A game was being played, and I was part of it, except I didn't know the rules.

Other people were parading by me, flashing knowing glances at the security men and passing into the "stars" dressing

## Fear and frustration in the ballroom



Photo by Gary Feinstein

A keyed up Huey Lewis and the News literally gets the joint jumping as dancers began slam dancing, ramming their bodies into dancers and spectators alike.

room.

I knew no one, and those that I did recognize, though they might think they're important, couldn't get you into anything.

I returned to the crowd, who were by this time tightly packed at the edge of the stage.

A cheer went up as Huey Lewis and the News entered the stage. Then the joint started jumping, literally.

The floor was rolling, the speakers were rattling and I was the one shaking. For the first time I was experiencing rock 'n roll in the physical sense.

Adding to this already somewhat frightened scenario, a few dozen fans began "slam dancing," or ramming their bodies into other people.

Although a timid version of the pseudo-violent dancing antics known to some San Francisco clubs, it was a little too much for the SJSU security to bear, as they urged the crowd to stop before an injury occurred.

Even Lewis made a plea for "having a good time without anyone getting hurt."

Lewis and The News gave an energetic, fully



Photo by Gary Feinstein

Huey Lewis slows down the crowd with a blues version of 'Trouble in Paradise' telling a slam dancing crowd to "have fun without getting hurt."

professional performance, and were accordingly well-received.

But I guess it just wasn't my night.

By this time, I was getting weary - tired of the run-around, tired of feeling perplexed. Apparently the musicians

were too, as I was again told that there was no interview arranged for the Daily.

Crestfallen, I had already left the ballroom, grateful that it hadn't crashed down onto the bowlers below, regretful that I'd failed my mission,

and swearing to join an assertiveness training class.

And, as I do with most bad experiences, I'll chalk last Friday up to a learning process, and the next time I'm asked to interview someone famous, I'll be a little ahead of the game.



# Silver Condor's debut has chance of soaring success



By Maureen Keenan  
Staff Writer

Although "Silver Condor" doesn't have songs soaring on the charts, they definitely have a chance of success with this well-produced album

and some good old rock 'n' roll.

"Silver Condor" (the group and the album) have uncaged an impressive first album. Besides the rock 'n' roll emphasis they've added a hint of country-western influence to some songs.

The group's lead singer, Joe Cerisano, has a distinctive, though slightly

raspy voice that's not quite as hoarse as John Cougar, yet now as smooth as Lou Gramm of "Foreigner." In fact, Cerisano's vocal power is very similar to that of Gramm.

The music, though, is plainly their own. Two songs, "The One You Left Behind" and "We're in Love" sound a bit like an upbeated Poco. These two

songs have a country-western influence with "The One You Left Behind" having real hit potential.

On these and all other songs, though, it is evident that "Condor" is not trying to copy anyone, but develop their own style.

The first side offers an assortment of top notch rock 'n' roll. Although

creditable, the music doesn't grab you to the point where you'll begin humming one of the tunes.

The second side is definitely the more impressive side.

"You Can Take My

off but it remains grounded.

The rest of "Condor's" lyrics are no better or worse than what's currently written for today's rock music. Although there's a little

## Album review

Heart Away" is a song you might have heard. It rose to number 33 on the charts. It is the only slow song on the album, allowing you to drift away on an emotional journey.

There are also some songs reminiscent of the '60s-basic rock, yet nothing overwhelming.

In three songs "Condor" reveals they have the potential for some heavy metal guitar solos. But the solos they do offer are extremely brief, which doesn't allow for anything really hot.

It's sort of disappointing to hear a slide guitar for several seconds, crave a solo and then be denied.

There is one mediocre song on "Condor" titled "It's Over." This song's bland lyrics lead to a let down of a chorus. You get ready for this song to take

room for improvement, they are headed in the right direction.

Their lyrics do smack of love gone wrong and the inevitable pain, with "I've had enough, I'm not that tough" or "All this time I thought our love was fine, but boy, was I mistaken."

The group is from Los Angeles and recorded on the CBS label, who promoted the album by selling it at a low price.

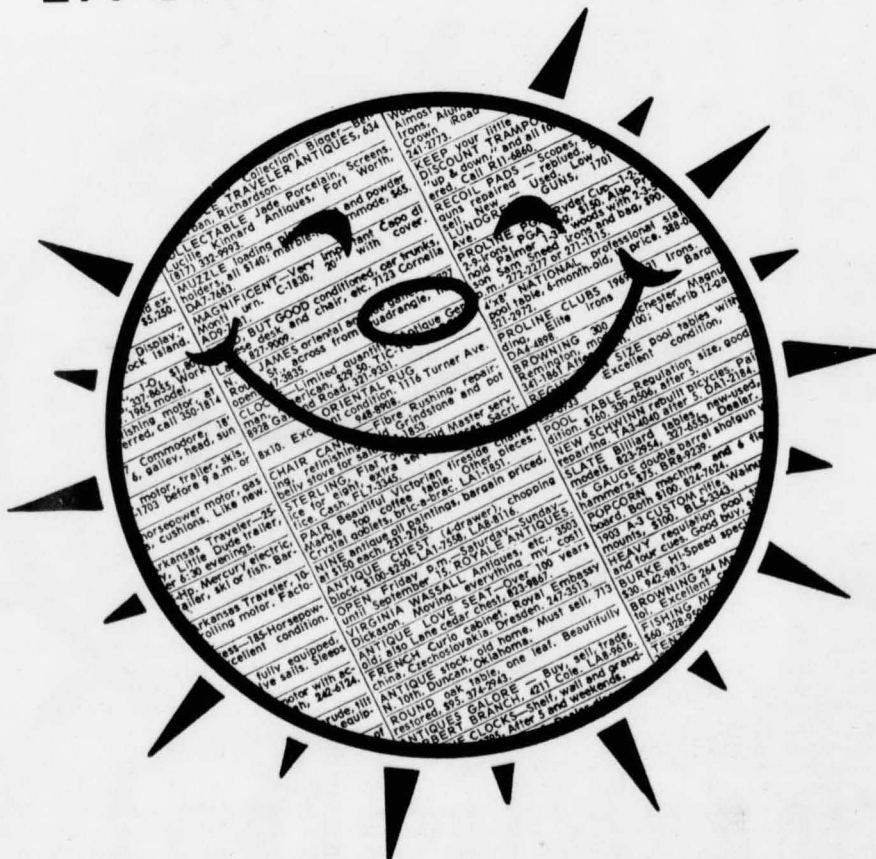
The album is professional in practically every aspect and just glides under the needle due to its smooth production.

Even the cover, which pictures nighttime fog creeping around a hangar while two men repair the wing of a condor, depicts the innovativeness of this group. In all aspects, "Silver Condor" is certainly on the right (flight) path.

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A Paramount release directed by Frank Perry. Starring Faye Dunaway.

By Anne Papineau  
News Editor

It's been more than a decade since Joan Crawford made her last film, that ill-fated horror show called "Trog."

Nonetheless, nostalgic movie buffs retain considerable devotion for the dark-eyebrowed "Our Lady of the Shoulders."

Christina Crawford's biography, "Mommie Dearest," revealed what we suspected all along. Anybody who acted that bitchy and power hungry in the movies must be a holy terror to share a home with, even if home is a plush white-columned mansion in Brentwood.

Christinas's descriptions of 3 a.m. house cleanings, beatings and drunkenness unfold like the sort of B-movie script her mother would have rejected on sight. Yet somehow, the stories ring true.

The motion picture version of "Mommie Dearest," on the other hand, is an ill-directed mishmash of grimness, hokum and grand guignol that commits almost as many sins against its audience as Joan supposedly did trying to raise children.

Faye Dunaway, the object of so much razzing

while the film was in production, supposedly due to her difficult "temperment," is in fact that sole saving grace of "Mommie Dearest."

She captures many of "The Cranberry's" mannerisms with spooky accuracy, from the self-assured walk to the subtle widening of those hip-popotamus eyes.

Even Dunaway's voice takes on the very conscious modulation Crawford sought to inject in her speech.

Sadly, Dunaway's performance is cut up and wasted in the series of soap opera vignettes stuck together with crazy glue that comprise "Mommie Dearest."

One grows very quickly of the w g kids and the hair t...ig ego battles between mother and daughter over rare meat, coat hangers and cleanser.

The movie is unintentionally stifling to watch, as its focus

gradually narrows onto the adult Christina Crawford, a woman played with consummate dullness and ham by newcomer Diane Scarwid.

Like the book, select moments tend to stand out. Although the movie has been out less than a week, the "wire hangers sequence," a cinematic

tribute to pettiness, is destined to become a camp classic.

Wearing a half-pound of cold cream and red lipstick on her gaunt face, clean freak Faye/Joan conducts an after-hours inspection of little Christina's closet.

With epic intensity, the actress searches the rows of frilly party dresses until she comes upon the neatnik's enemy; a wire clothes hanger.

"No wire hangers, no wire hangers!" Faye/Joan shrieks, in a moment played so seriously it provokes giggles.

"Mommie Dearest" would have fared much better if it could only laugh at itself more.

Joan Crawford was an almost camp creation who

could have been portrayed by a gartered and bewigged male for all her dominating ways.

"This ain't my first trip to the rodeo," Joan informs the Pepsi board of directors, and you believe her.

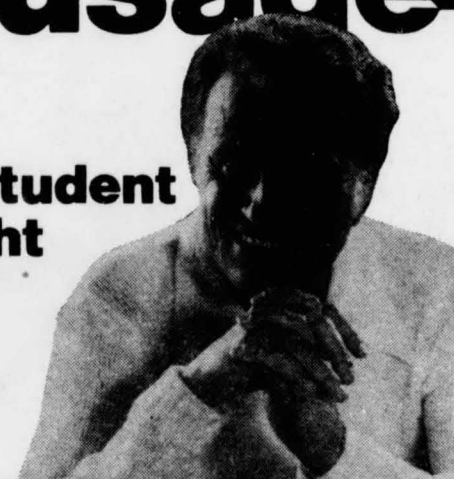
Too bad the makers of "Mommie Dearest" chose such a reverent tone for this Hollywood-brewed potboiler.

The film simmers occasionally but never really cooks. Crawford, who in her long career always demanded retakes to get the scene right, deserves more than this half-baked "remembrance."

"Mommie Dearest" is little more than "Mommie Dumbest."



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# Satanic majesties return to musical voodoo



By Michael Liedtke  
Staff Writer

With its varied brand of sounds, "Tattoo You" stamps the Rolling Stones as the music world's most versatile and venerable band.



release. Those who were disgruntled by the whimsical, tongue-in-cheek "Emotional Rescue" album will be glad to hear the satanic majesties of rock and roll get down to serious business on "Tattoo You" and return to the musical voodoo they do best.

Side One boasts Mick Jagger at his sassy and

with a fiery voice which shows no signs of burning out at 38 years old. Jagger's distinctive voice endows all six songs on the first side with a cutting edge which was conspicuously absent from "Emotional Rescue."

Although Jagger is definitely the catalyst on the first side, "Little T & A," a song with Keith Richards on lead vocal, may be the most listenable track on the album.

The catchy ditty, which was also written by Richard, will unquestionably be criticized by some feminists for its seemingly blatant sexism, but the song is actually exalting rather than demeaning women.

The line repeated throughout the song, "She's my little rock and roll," is the supreme compliment coming from a man who has devoted most of his life to music.

Side One closes explosively with the raucous "Neighbors," a sort of updated, suburban version of "Get Off of My Cloud."

After a rock-and-sock first side, the Stones become soothing on Side Two with a neo-soul approach that manifests a slight Motown influence.

On this side, the Stones abruptly switch from the mauling, brawling music of the first side to a more mellow, tranquil sound. For some, this side may be

a shock to the system initially, but all five songs are well-crafted, refined renditions.

There is a certain beauty present in each track, ranging from the lovelorn "Worried About You" to the wishful thinking of "Tops" to the melancholy detachment of "Waiting On A Friend."

If the Stones never produce another album, "Tattoo You" will be engraved in the music annals as a fond farewell.

## Album Review

Lyrics repetitive, insignificant

## Henderson's latest slightly off target

During their 18 years of existence, the Stones have been music's electrifying eclectics.

Instead of sticking to a proven recipe of success, the Stones have constantly changed, performing virtually every genre of modern music on their myriad of albums. Some of those sounds have included rock, rhythm and blues, pop, soul, reggae, country, and, much to the chagrin of many of their fans, even disco.

The Rolling Stones certainly gather no moss with their latest studio

brassy best and some of the most vibrant rock the band has ever produced.

"Start Me Up," the first song on the album, stimulates the juices immediately with a sense of urgency that could "make a grown man cry."

In the first lines of that opening track, Jagger brags,

"If you start me up,  
If you start me up,  
I'll never stop."

Rock's original punk somehow manages to live up to his brash pledge



By Billy Thomas  
Forum Editor

"Slingshot," the title cut on Michael Henderson's latest album is definitely a misnomer.

After "Slingshot," the album becomes for the most part a pleasurable listening experience.

The album was produced by Michael Henderson and Chuck Jackson, and it is geared toward the sentimentalist and the romantic.

"Never Gonna Give You Up," "Make It Easy On Yourself," and "Can't We Fall In Love Again" are

sonorous, romantic jewels filled with emotion.

They evolve as the album's strong point after "Slingshot's" disastrous introduction.

"Slingshot," along with "Geek You Up" could just as well have been left off of the album entirely.

Henderson seems to be relying on the success of his previous album, "Wide Receiver," to catch the listener's attention.

Many of the same techniques used in "Wide Receiver" are painfully overdone in "Slingshot."

The rhythm and lyrics are much the same as they were in "Wide Receiver." They are scrambled and hard to understand.

Another fault in this song is the unnecessary use of synthesizers.

"Geek You Up" also

falls short for basically the same technical reasons. It is a fast paced song which tends to detract from the album's general good artistic quality.

The lyrics are repetitive and insignificant, and the song is a waste of Henderson's voice.

Henderson is joined by

apart.

Hyman is an adequate accompanist, but it is Henderson's dynamic baritone that is so impressive.

"Slingshot" contains a well done change of pace song entitled "In It for the Goodies."

It has a nice upbeat tempo which makes it very easy to dance to, and the lyrics are clear and distinct.

What is probably the most pleasant surprise on the album is Venna Keith who sings background to Henderson on the cut.

## Album review

Phyllis Hyman in "Can't We Fall In Love Again," which is one of the prime cuts on the album.

The song is soft and mellow, and the lyrics express the desperation of two lovers who have drifted

Keith's voice is a sharp but delightful contrast to Henderson's.

Aside from a couple of poorly selected cuts "Slingshot" is a fairly decent album. It won't send you rocketing into space, but it just might get you to cloud nine.

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# Cross performance lacked spice, enthusiasm

By Greg Robertson  
City Editor

The concert that nearly wasn't probably never should have been. When Christopher Cross sailed into the Bay Area on Friday (no pun intended), he seemed to have left his enthusiasm behind somewhere.

The concert was originally slated for the Greek Theater in Berkeley,

There is no denying Christopher Cross' extreme talents in the recording studio, but he has a lot to learn when it comes to live performances.

For about one hour, and the two encores that followed, Cross played his guitars, stood at the microphone and sang his songs. The voice was there, the songs were there, but

people.

Apparently, Cross wants his songs to speak for him, and they do, as long as you are in the privacy of your home and his album is on. When it comes to a live performance, Cross needs more than his songs.

Ironically, there was some life during the second encore. After nothing but playing his own songs, Cross and his band played a Beach Boys set and sent the crowd home jumping.

It is rather strange that a crowd expecting to hear "Sailing" and "Ride Like The Wind" went home whistling "I Get Around" and "Surfin' USA."

At times, the concert was very nice. The crowd responded enthusiastically to each song from his only album. He especially shined on "Minstrel Gigolo," "The Light Is On" and "Poor Shirley."

And when Cross played "Sailing," grammy winner for both song and record of the year, the Coliseum crowd was at peace.

Cross also gave a full-force effort to his first single, "Ride Like The Wind," to close the show before the first encore.

But when he sang unfamiliar songs, he ran into a lot of problems. Cross has a tendency to muddle some of his lyrics, and that combined with unbalanced amplification of his band, caused the new offerings to be almost completely unintelligible.

The Christopher Cross sound was there, but without hearing the lyrics, one can only guess they will



Photo by Brenda Flowers

With a sound more reminiscent of a studio recording than a live concert, Cross and his five-member band took the crowd "Sailing."

be good songs when his next album comes out later this year.

Cross did try to create some conversation with his receptive fans, but it was nothing more than banter. His explanation, for instance, of how he wrote

crowd into a tizzy.

Christopher Cross won five grammies this year, all well-deserved, for song, record, album, producer and new artist. He won them on the merits of his recording, not his looks or live performing.

Wind," there were no lengthy instrumental solos by the band.

And Cross, dressed in an oversized white jacket, seemed to be going through the motions at that stage.

Comedian Bruce Baum opened the show, recreating the routines he became known for on the now dead "Make Me Laugh." He warned the crowd up well, but the lengthy delay setting-up the stage for Cross made his effort meaningless.

And following Cross' uninspiring effort, the whole evening seemed rather meaningless.

## Concert review

"Ride Like The Wind," was only there to get an extra dose of applause.

Another supply of cheap applause was provided when Cross introduced his latest single, "Arthur's Theme." Cross yelled to the crowd, "You all been to the movies lately?," sending the

The 31-year-old, slightly overweight, half-shaven Texan needs to add spice to his show. With the exception of an interlude during "Ride Like The



Photo by Brenda Flowers

Grammy-winner Christopher Cross entertained an Oakland Coliseum audience Friday night with a mixture of original rock and Beach Boys compositions.

but due to bad weather, Bill Graham made a last minute switch to the Oakland Coliseum.

The enthusiastic fans all made it to the right place, but someone forgot to tell Cross.

the enthusiasm was not.

Bill Graham could have saved a lot of money. Instead of paying Cross to show up, he could have bought a turntable and played Cross' album for the crowd of nearly 10,000

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# The Entertainer Calendar

## music

**Tom Johnston**, ex-Doobie Brother and Legend at Oak Dell Park, Morgan Hill, Oct. 4 at 1:30 p.m.

**Stickband and Pictures**, jazz rock and progressive music, Oct. 3 in the Campbell Civic Theater at 8 p.m. Admission is \$5 advance, \$6 at the door. Tickets are available at all BASS outlets, Ticketron and the San Jose Box Office.

**Laser Boy**, Friday at the Country Store, 157 W. El Camino, Sunnyvale.

**Commander Cody and His Lost Planet Airmen**, Friday at the Keystone Berkeley, 2119 University Ave., Berkeley. SVT, Saturday and The Hoovers plus Mr. Clean, Sunday.

**Elvin Bishop Band** Friday at the Keystone Palo Alto, 260 California Ave., Palo Alto.

**The Go Go's** Saturday at the Market Street Cinema, 1077 Market, San Francisco.

**Melissa Manchester**, Saturday at the Concord Pavilion, 2000 Kirker Pass Rd., Concord. For ticket information call the box office at (415) 798-3311.

**Benefit Concert** for the New Age Music Network, Friday at 2:30 featuring Bhikshuni Heng-yin and the Wondrasound Band and the Lane Tietgen Group at the Berkeley Veterans Memorial Auditorium. Tickets are \$5 for adults and \$2 for children and seniors.

**Hearts on Fire**, country and western, Friday at the Last Day Saloon, 406 Clement St. San Francisco. Main Squeeze, rhythm and blues, Saturday.

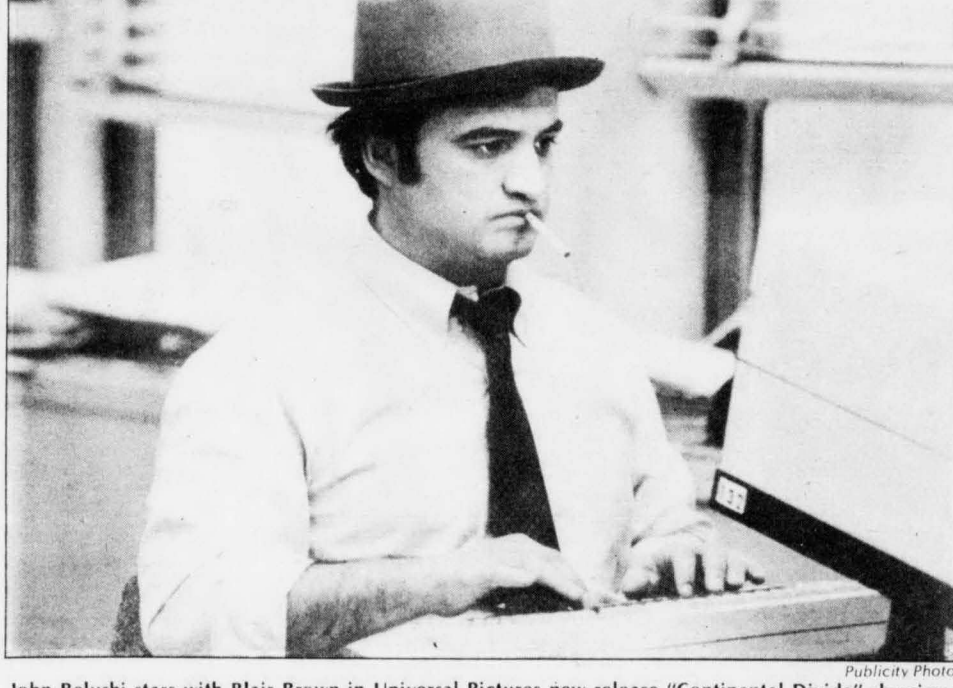
**Pablo Cruise and Huey Lewis and the News** Sunday at the Frost Amphitheatre, Stanford University. Tickets are \$10.50 advance and \$12.50 day of show.

**Gary U.S. Bonds and Kim Carnes**, Oct. 1 at 7 and 10:30 p.m. at the Warfield Theatre. Tickets are \$8.50, \$9.50 and \$10.50 reserved.

**Pat Benatar and David Johansen**, Oct. 27, 8 p.m. at the Oakland Auditorium Arena. Tickets are \$9.50 general.

**Randy Hansen and Peter Bilt**, Friday at 8 and 11 p.m. at the Old Waldorf. The Hoovers, Saturday at 8 p.m.

**"Independent Record Production and Promotion - How to Make it Pay,"** seminar by Diane Rapaport,



John Belushi stars with Blair Brown in Universal Pictures new release "Continental Divide" showing at Century 22 and Winchester drive-in in San Jose.

author of "How to Make and Sell Your Own Record," Saturday, 12 to 5 p.m. at the California Professional Music Business Academy, 3175 De La Cruz, Santa Clara. Admission is \$20.00 at the door.

## theater

**"My Genius, My Child"** opens tomorrow at the SJSU University Theater. Eugene O'Neill is the subject of this play by Pulitzer award winning playwright Ketti Frings. For ticket information call the theater box office at 277-2777.

**"The Philadelphia Story"** presented by the Palo Alto Players, runs through Oct. 10. For ticket information call 329-2623.

**"Rodgers and Hart - A Musical Celebration"** presented by Theaterwest, runs through Oct. 17 at 50 University Ave. Los Gatos. For information call 395-5434.

**"Richard III"** presented by the American Conservatory Theater opens Oct. 10 and runs through Feb. 9. Tickets are available at the Geary Theatre box office and major ticket agencies.

**"The Front Page"** starring James MacArthur will be presented this weekend at 8:30 p.m. by the Stanford Community Theater. Foundation. Tickets are available at all BASS outlets or charge by phone at (415) 835-4342.

**"Peter Pan"** starring Sandy Duncan at the Golden Gate Theater, 1 Taylor Street, San Francisco. Ends Nov. 1.

**"Pirates of Penzance"** at the Orpheum Theater, 1192 Market St., San Francisco (415-474-3800). Ends Nov. 28.

**Santa Barbara Ballet Theater** performs Oct. 9, 10 at 8 p.m. and Oct. 11 at 2 p.m. at the Victoria Theatre, 2691 16th St., San Francisco. Admission is \$5.

**A Festival of Women Playwrights**, presented by the One Act Theatre Company. Two complete sets of one-act plays, playing on alternate weekends tomorrow through Dec. 5. Tickets are \$7.50 Thursday and Sunday, \$8.50 Friday and Saturday. \$2 discounts are available Thursdays and Sunday for seniors, students, groups and unemployed. For further information call 421-6162.

**"Asparagus Valley Cultural Society"** at the Phoenix Theater, 430 Broadway, San Francisco, closes Oct. 31 after a three-year run. Performances are Wednesdays, Thursdays

and Fridays at 8:30 p.m., Saturdays at 7 and 11 p.m. and Sundays at 3 and 7:30 p.m. For further information call the theater at 397-3700.

**"The Glass Menagerie"** by Tennessee Williams presented by San Jose Repertory Company opens Oct. 15 and runs through the 25th at the Montgomery Theatre, Market and San Carlos Streets, San Jose. For information call 294-7572.

**"Laughter in the Far Dark"** presented by the Berkeley Stage Co. opens Oct. 6 at 8 p.m. at 1111 Addison St., Berkeley.

**"Pretzels"** presented by the Unicorn Stage Co. runs through Oct. 18 at the Central YMCA Theater, 220 Golden Gate in San Francisco.

**"Surface to Air"** an evening of dance and music, will be presented Sunday at the Palace of Fine Arts in San Francisco as a benefit for Pacific Ballet Center, a non-profit organization offering professional dance training for young adults and adults. Tickets are \$7 advance and \$8 at the door and are available

at all BASS outlets and at Pacific Ballet Center, 1519 Mission St., San Francisco. For more information call the Center at (415) 626-1351.

## art

**Robert Windle**, recent paintings opening Saturday through Oct. 25 at Artvark's Gallery, 383 S. First St., San Jose.

**Japonisme**, the evolution of style from 19th Century Japanese prints through turn of the century art nouveau, into contemporary print styles, through Nov. 11 at the Ages Fine Arts Gallery, 10891 N. Wolfe Rd., Cupertino.

**Shigeki Kuroda**, etchings, through Nov. 13 at the Young Gallery, 140 W. San Carlos St., San Jose.

**World of Miniature**, model railroads miniature rooms and 1/12 scale Victorian village, 1373 Bascom Ave., San Jose.

**Katherine Bazak**, oil paintings of women, through Oct. 15 at the Hubert H. Semans Library Gallery, Foothill College, 12345 El Monte Rd., Los Altos.

**Bay Area artists presents pen and ink, watercolor and pencil sketches** at the Frame Gallery, 751-1 E. El Camino Real, Sunnyvale.

**"Passing Farms-Enduring Values"** through Dec. 17 at the California History Center, De Anza College, 21250 Stevens Creek Blvd.

**Impressionism and the Modern Vision**, masters from the Phillips collection through Nov. 1 and "The Adventure of Collecting" through Nov. 8 at the Palace of the Legion of Honor, San Francisco.

**"The Art of Louis Comfort Tiffany"** through Oct. 4 at the M.H. De Young Museum. "Midwest Regionalism," 22 lithographs by Thomas Hart Benton, John Stewart Curry and Grant Wood through Sunday.

**"Wit and Wine"** exhibition of 18th and 19th century American cartoons at the Wine Museum, 633 Beach St., San Francisco.

**"Ready and Forward"** examines the history of the black soldier in the United States Army through 120 unpublished photographs, medals and uniforms of black soldiers from 1776 to 1981, at Fort Point, located beneath the southern anchorage of the Golden Gate Bridge.

## film

**"Women Being"** today at 1:30 in the S.U. Ballroom at 7 tonight and Friday at 7 and 10 p.m. in Morris Dailey Auditorium.

**"La Cage Aux Folles II"** Tuesday at 8 p.m. in the S.U. Ballroom.

**"Ordinary People"** Wednesday at 1:30 in the S.U. Ballroom, and 7 and 10 p.m. in Morris Dailey Auditorium.

**"The Groove Tube"** Oct. 6 at the De Anza College Forum Building, Room 1 at 12:30, 3 and 9 p.m. Tickets are \$1.75 general admission, \$1 for De Anza students, children and senior citizens.

**"Raging Bull"** and "Taxi Driver" tonight and tomorrow at Camera One, 366 S. First St., San Jose. "Driver" starts at 7:15, "Raging Bull" at 9:30. Admission is students \$2.75, general \$3.00.

**"Private Benjamin"** at 9:25 p.m. and "M.A.S.H." at 7:15 Saturday at Camera One.

By Julie Levy  
Staff Writer

A suit seeking rein with back pay brought former SJSU economics i went to trial Thursday af Santa Clara County Superi

The three non-tenure instructors brought the su former SJSU Preside Bunzel; Glenn Dumke, cha the California State Univ Colleges (CSUC) system trustees.

Temporary lecture Parnes and David La probationary instructor Atta were released from t jobs in 1974.

## Mino cited

By Randy  
Staff W

University police were Pub Wednesday afterno displaying false identifica mittance, according to T fier Russell Lunsford.

Carol Mitchell, 20, and were cited for "false ide minor," police said.

"A lot of people pick u make them look older," L a misdemeanor to alter a

## Energy combi money

By Julie Pitta  
Staff Writer

Individual camp California State Univer Colleges (CSUC) sys energy conservation proj been combined to receiv from one source: the new energy and resource fund.

Previously, energy co projects were separated categories and received from both the Instru Related Activities (IRA) the building constructi according to Jack Emm university facilities planne

The California Legisla created the energy and fund using \$125 million in oil drilling revenues to energy conservation for agencies.

The fund will support energy conservation Emmons said.

The CSUC Board of approved combination of categories because of th now provided by the Le Emmons said.

"They're (energy co projects) all funded fr source," he said. "The IF left intact and the buildin left intact. We didn't wan funds even though ene servation is a very impor Now instructional projec

## Deac for fal

Today is the last students hoping to gra December with bachel